

# HATCHET

VOLUME 69, NUMBER 15

MONDAY, OCTOBER 26, 1972

## Nixon Ripped At McGovern Teach-In

by Dick Polman  
Managing Editor

D.C. Delegate Walter Fauntroy and journalist I. F. Stone, keynote speakers of the George McGovern teach-in here yesterday, unleashed a stream of ferocious rhetoric against President Nixon before 150 quiet Ballroom listeners.

Stone claimed Nixon is dispensing "tidbits of twaddle" to the electorate, while Fauntroy said the Nixon campaign is characterized by a "very, very disgusting kind of greed."

Stone contended that Nixon talks "for the smug in the country clubs, for the bigoted, and for those who look back." Fauntroy said he would not rule out the term "pigs" in describing the wealthy "capitalist" supporters of Nixon.

While the lectern language continued to escalate, the crowd of students remained quiet, clapping frequently, but taking time to scan one of the many flyers strewn on empty seats and on the stairwell of the Ballroom.

Stone and Fauntroy were invited by Political Science Prof. Stephen Wayne and History Prof. Peter Hill, who coordinated the GW teach-in for McGovern-Shriver, one of 225 being conducted on campuses across the country.

Stone, a Washington journalist for the past 30 years, and a long time champion for "liberal" causes, was distressed at student support for President Nixon. "There must be something wrong on the campuses when freshmen and sophomores are more pro-Nixon than pro-McGovern. It's simply incredible that the man responsible for creating the atmosphere of Kent State can get student support. It is incredible."

And Stone flatly predicted that "In four more years of Nixon, you may very well expect a repetition of the Kent State tragedy."

He castigated students who become disillusioned when "the world does not change in 48 hours...The flight to mysticism on the campus is a very high class cop out."

The veteran journalist claimed McGovern would return "old fashioned idealism and concern" to the White House. He said such an administration must move to change the nature of the economy, too much of which "is geared to gadgets, and a lot of junk and crap for the upper and middle classes."

"We can't go on building more and more cars and television sets in a mindless momentum. The problem is

of controlling technology. Technology (currently) controls us, not we it."

Fauntroy continued this theme in his speech, predicting that, with a Nixon re-election, "there will be Peking Coca-Cola, and Moscow Fords."

The politician-reverend was appalled that "Tricky Dick has been able to fool so many of those whose interests are not served by him...It's like the Indians voting for

Custer."

He claimed that pro-Nixon blacks were "being bought by the Nixon Administration," in a year "where we have a choice." He predicted that McGovern "will have a very narrow victory," but that "if his policies were fully 'Presidential type'" as understood, he'd win in a characterized by "an anal landslide."

Fauntroy and Stone were away the reeligibility motive, joined by former Connecticut Senatorial candidate Joseph Duffey in a plea for a full type of disposition. Take

scale, get-out-the-vote drive for McGovern in the final two weeks of the campaign.

Prof. Wayne added his views of Nixon, citing McGovern "will have a very political scientist James Barber, who termed Nixon's narrow victory," but that "if his policies were fully 'Presidential type'" as understood, he'd win in a characterized by "an anal landslide."

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Veteran Washington journalist I.F. Stone spoke here yesterday at the George McGovern teach-in, one of 225 held on campuses across the country.

photo by M. J. Babushkin



## 21st St. Campus Entrance Proposed

## Student Master Plan Cites Basic Differences

by Brad Manson  
News Editor

If GW is going to create a genuine campus atmosphere, the University will have to close several major streets through the campus and establish a specific entrance to the campus area, a group of graduate students told several members of the Faculty Senate yesterday.

The students, all graduates in the Urban and Regional Planning (URP) Department,

were involved in a comprehensive study of the GW Master Plan last spring as their project for a URP studio course. Two sections of 12 students developed two separate plans as alternatives for the existing plan.

Several of the students presented their findings to seven members of the Faculty Senate Committee on Physical Facilities at the request of committee chairman Dr. Joseph Foa, who said his

committee "was looking for student input and new ideas to the existing plan."

Although the two student plans were created separately, both plans called for the closing of G st. from 20th to 23rd, H st. from 20th to 22nd and I st. from 20th to 21st. One plan closes 21st st. from Penn. Ave. to F st. and the other closes it from I to F sts.

"When we started our

observations we realized there were several limitations to GW's expansion," due to its present urban location, said group member April Young.

"We were assigned the GW project when the Wolf von Eckardt article came out lambasting the University plan and the organization Townhouse began getting involved," she added. Von Eckardt is the Washington Post architectural critic.

Young told the committee members the class "looked at the plan...and then came up with some new goals" for University development.

The students told the committee that since GW did not plan to increase enrollment, "we just couldn't understand why the University would need the significant increase in building square footage" called for in the present plan. Therefore, both plans integrate virtually all of the existing townhouses into the "general atmosphere of the University," group member Harve Thomas asserted.

Thomas gave a slide presentation which demonstrated the vast differences in the type of structure we have on campus." He said "there were definite alternatives to the present trend of sterile and

## Rat Population Becomes Visible; Construction Cited as a Factor

by Jerry Dworkin  
Asst News Editor

Rats are not an uncommon sight on the GW campus. A recent Washington Post expose revealing the triangular park located diagonally across from Adams Hall to be a "rat have," only lightly probed the problem plaguing the Foggy Bottom area.

Many students have been confronted by rats on school grounds. Senior Ken Sommer said, "Everyday you see them (rats) running all over 21st St. Some of them are as big as cats. Dupont Circle is infested with them."

The rat problem is not new. GW student Steve Watsky recalled seeing as many as 25 rats at one time in front of Calhoun Hall last year. Watsky joked, "They're going to the Med school now."

But rats are nothing to joke about, according to John Blanco, a spokesman for the Orkin Exterminating Company. "Bubonic plague, rabies, bacterial disease are all

transmitted by rats," he said, urging students to stay clear of the rodents.

Explaining the recent increase of rats on campus, William Childress, director of Technical Operations and Research of the DC Environmental Health Administration, said, "Fall is the greatest point of population growth for rats."

Asked why the rats have been spotted during daylight, Childress replied, "Rats normally act at night. Lack of food or too large a population brings them out during the day."

A spokesman for the GW Physical Plant Department denied knowledge of any wide-spread rat problem on campus. Explaining precautions taken by Physical Plant, the spokesman said, "Terminex, the exterminating company, services our campus daily. We've seen rats in the area of construction on campus but there are no rats

(See RATS, p. 2)

a University laced through by obnoxious traffic," McGrath said. "There are ways to control the traffic and direct it around us, not through us." He said that developing the block at 21st and I sts. at an "official campus entrance" they will be able to integrate it to the open spaces created by closing the other streets, and creating a genuine campus area.

## Harsh Memories

## Vets Reflect on 'Post Viet Syndrome'

by Kent Ashworth  
Associate Editor

(Ed. Note: This article is part two of a three part series concerning VETCAP, the Veterans Career Assistance Program, which has been organized to help returning veterans to cope with readjusting to life in the United States.)

• Crutsinger: "I know a guy who went for two weeks

and got the lower half of his face shot off. When people ask him about Vietnam, he says he doesn't know enough about it to make a comment."

• Johnson: "Everytime you look at a .45 you know what you've done with it."

• Fitzgerald: "That warfare school, they taught you a lot, but it just wasn't the same as reality."

With the Presidential election just two weeks away, the right or wrong of American involvement in Indochina has become a major topic of discussion again.

To three members of VETCAP, an organization affiliated with the Central YMCA, coming home from Vietnam doesn't necessarily mean the end of the war's influence on them. And, in attempting to return home and live outside the war zone, problems as simple as finding a place to live to the more complex "post-Vietnam syndrome" must be dealt with.

Danny Malone, a GW sophomore and three-year Vietnam veteran, explained yesterday, "Post-Vietnam syndrome," which the "Washingtonian" did an article on recently, is the severe psychological manifestation

of the Vietnam experience.

Malone, interviewed at the Central YMCA with Staff member Larry Crutsinger and VETCAP's Bobby Johnson and Gerald Fitzpatrick, said the tense, nervous feeling involves flashbacks to the war experiences he's had, and is keyed by the sound of helicopters.

"When I hear a helicopter, I can feel the adrenaline flowing, and I'm ready for something," Malone explained. The former helicopter "dustoff" medic said the sound of whirling helicopter blades brings him back to experiences in "hot areas; that's when things were the worst."

Johnson remembered, on his return to the states, "Guys going through the barracks, kicking a locker, and I'm rolling out of bed and hunting for cover-- hiding behind a footlocker."

Fitzgerald, a Federal City College student, hearing this,

said "There's nothing in this world worse than knowing someone is going to kill you...you become suspicious of everything."

Johnson said he could not forget an experience he had with a buddy in Vietnam who was severely damaged by a mortar explosion. The soldier had his right leg and groin mutilated, and was unaware of the seriousness of the injury.

"He asked me how he was," Johnson recalled. "I told him that he couldn't feel anything because the metal had numbed his legs, that's all. But he raised himself up on his elbows and looked down at himself and then looked me straight in the eye, and said, 'You lying son of a bitch...' and then he died."

Malone felt that the Nixon administration is using veterans "as political pawns," and voiced his resentment of being "the lowest man and facing the major impact."

## Med Tuition Hiked

Next year's Medical School tuition will be increased by \$400 as approved last week by the GW Board of Trustees, hiking the overall student bill to \$3000. The Board approved "in principle" a tuition increase of \$200 for each academic year through June, 1978.

According to Philip

Birnbaum, associate dean for academic affairs of the Medical Center, "We have to do everything to reduce costs and increase income for the Medical School. The only way (it) can increase its funds is through tuition or research." Research funds, being difficult to obtain, "the only alternative is to increase tuition," Birnbaum stated.

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## RATS, from p. 1

in the classroom buildings before construction began. Bait stations, employing slow-acting poison, have been placed around campus. We have a good system here."

Many campus residents have blamed Metro construction for GW's rat problem, but those knowledgeable in the field of rodent control dispel this notion.

John Quinn of Suburban Pest Control explained, "You have to consider food sources being vital to rats. Construction doesn't create a situation where rats could flourish."

Blanco agreed, stating, "The rats were probably there

"Any place you have construction, you have a rat problem," he said. "Lunch is not always disposed of in a proper manner. This was evident when Metro construction was taking place in front of the Capitol. There was competition between the pigeons and the rats," he added.

Childress charged Metro workers with providing the rats food, through careless littering.

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Students will have the opportunity to design and plan their own courses next year, through a program offered by the Office of Program Development (OPD) using part of a \$1.4 million grant from the National Endowment for the Humanities (NEH), according to Humanities Program Coordinator Roderick French.

The professor said a proposed course idea must first be generally approved by a subcommittee of the Advisory Committee on the Humanities, comprised of three faculty members and student member Lorraine Gilbert.

If the subcommittee approves the course, added French, the student chooses a professor to aid in the planning. Funds are then granted to that professor's department by OPD to release him of a portion of his work load, so he may help with the program.

After the course details are outlined, the plan is resubmitted to the committee for final approval. If that body okays the proposal, funds will then be transferred to the professor's department so that the department can hire a part-time replacement. However, French said, approval of the initial course idea would not guarantee final plan approval by the committee.

The \$1.4 million grant for the new course development program stems from a four year contribution from the National Endowment for the Humanities. French said the aim of the OPD project is to "utilize Washington's resources to develop the University's facilities, so that in turn Washington can use our (GW's) resources."



# Editorials

## Last Year's Yearbook

GW's low profile yearbook, the Cherry Tree, finally left for the printer this week, only two months past deadline. If all goes well, last year's seniors will be getting the Cherry Tree as a Christmas present seven months after their graduation.

Is that any way to run a yearbook? We don't think so. When the Publications Committee meets Friday to consider the publication's fate, they should think long and hard about going through the same fiasco this year.

And this time, the committee would do well to get some straight answers from the Cherry Tree's elusive editor, David Vita. In Monday's Hatchet, Vita was quoted as stating "I'd say a full eighty percent of the Publications Committee does not know what is going on." Maybe so. But the reason they're in the dark is that the Cherry Tree staff has been less than candid with the committee in the past.

Vita and his staff adopted a fairly carefree attitude toward the yearbook at the expense of students who assumed they would see it less than half a year after they graduated. The belated frantic effort which took place during the past two weeks could easily have been avoided since most of it consisted of culling the best riot pictures from the Hatchet photo file and reprinting the most dramatic riot stories from back Hatchets.

We think Vita was being unfair to the Publications Committee when he said "their only interest is that we break even." The committee has always been concerned about the book's content, but has appropriately shied away from intruding on the staff's editorial prerogatives. However, the Committee ought to examine the contents of the book Friday in determining whether they justified the absurd length of time required for production.

Our brief look at the layouts resulted in the impression that the book consists largely of a glorification and exaggeration of the most dramatic political episodes of the past four years. We fully agree that the riots, demonstrations, and marches were important, both in a political and personal sense. But that does not justify blowing them out of their historical perspective to fulfill the nostalgic political yearnings of the Cherry Tree staff.

This year's book — or rather, last year's book — is finally gone. The question now is what to do about this year's book. If the next book is to come out at a reasonable time, such as May or June, when yearbooks normally are available, then plans should already be well under way. The Publications Committee should demand to see concrete evidence of serious planning by this year's staff, which is largely made up of last year's staff. For too long, the committee has allowed itself to be comforted by soothing but unsubstantiated reassurances. The Cherry Tree was allowed to go its own merry way this year, and the students have paid the price in terms of blasted expectations.

Perhaps it would be best at this point, if the committee finds current preparations lacking, to just forget the yearbook this year, and begin now to reorganize and revitalize the publication for the future. We do not want to see the Cherry Tree killed permanently. But this may be the time to stop and reevaluate where the book is going.



## LETTERS TO THE EDITOR

### Defending Credit

Professor Charles A. Moser's argument against the Experimental Humanities and Service Learning Programs are ridiculous. As a participant in the Neighborhood Legal Service Program, I am all the more incensed by his absurdities.

Who is Moser trying to kid by stating that "we endanger the liberal arts institution" by offering such courses? Are we endangering GW's vaulted reputation? Well, it's been awhile since I've heard GW mentioned in the same breath with Harvard, Yale, or Columbia. Can you imagine a couple of professors at Dartmouth standing around and sadly shaking their heads at the state of affairs at our university because the Administration awards six credits for the program? Forget it.

For that matter, the traditional mode of education, that ludicrous system of lectures, assigned reading, and regurgitation on a specific day, is not endangered in the least. We're talking about a matter of 6 or 7 courses, not the entire university agenda. Why shouldn't I, a student whose father has paid \$4000.00 a year into the university's coffers, be denied a chance for something different?

Moser apparently feels that a university education must take place in a vacuum-like atmosphere. Books, tests, papers. I say that's bullshit. When the educational opportunities present themselves, you take advantage of them. If Moser is really upset by the opportunities found in the D.C. community, I suggest that he pack up and split to a place like North Carolina A and T, where the students are totally removed from such possibilities.

Furthermore, the truth of the matter is that Columbia College is already a third rate institution from an academic standpoint. If the University hopes to attract high school seniors it better learn quick that its biggest selling point is Washington, D.C., and not the English or Political Science Department. And without programs like Experimental Humanities and Service Learning, the idea is a joke.

In addition, Moser states "that conceptual analysis of an activity and actually performing the activity are two different things. Well, thanks for the tip, Professor. But goddamnit, I'm not going to accept your word for it just because you have the title of Doctor before your name! Students should have the right to find out for themselves how things really are in a world which is not 60 per cent Jewish, not 80 per cent white, not encumbered by final examinations and ruled by inaccessible Deans.

Moser states that "it is a very good thing that people should get out and work, but I see no reason why they should receive academic credit for it." It is indeed a sad commentary on the GW student community that some form of incentive is needed to get people involved. But that's the way the world is. Would Moser teach if he didn't get paid? Let him go to the Safeway and tell the manager, "You see, I teach for free at George Washington University, so how about laying some groceries on me?" We'll use his salary and fetch the Grateful Dead for our own concert.

One final thought. If the University decides to wash these programs down the drain, I, for one, will never forgive them. So help me, they'll never get a fucking cent out of me when I leave this place.

Ronald G. Kronthal

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I wish to address myself to several specific arguments made by Professor Moser in a recent edition of the Hatchet. Before that let me get all possible biases out in the open. I administer and teach a Service Learning Program in the Department of Political Science. This semester students are placed in Democratic or Republican campaign organizations where they work from 15 to 20 hours a week for three hours of credit. We meet in seminar for two hours each week where I lecture on required reading and students give reports. As soon as the campaign is over, key campaign personnel will analyze the significance of

various aspects of elections. The seminar is also worth three hours of credit upon completion of an exam and a paper.

That bias out in the open, I also wish to make it clear that I am the product of nine years of higher education in the liberal arts. Indeed, as a student in the Department of Political Science at the University of Chicago, I have usually been in the position of defending its heavy emphasis on philosophy and history as necessary adjuncts to measuring, predicting and explaining political phenomena.

There isn't space here to address myself to one issue which was quite apparent at the meeting of the Columbian College Faculty—that being the obvious desire of many to keep science and technology separate from the humanities. I will note that Aristotle, da Vinci, Hobbes, Newton, Franklin, Jefferson and Mill (to name only a few) would probably be surprised at the current tendency to insist on a disjunction between science and the humanities.

I shall give my reasons for thinking that academic credit should be given for work or service experience.

A recent experience in one of my other classes this semester reinforces my belief that practice where it meets with theory should at least to some extent be awarded academic credit. I teach a course on Legislative Theory and Behavior in the M.A. Program in Legislative Affairs.

I have one older student who came up to tell me that he really didn't need an M.A. He said that he had learned a great deal in 20 years but wanted to put it in a wider context. I very much doubt that he would agree with Professor Moser that learning was "incidental" to his performance of his duties on the Hill. Indeed, I would suggest that learning was an integral part of the performance of such duties.

We are, I agree, in the business of increasing a student's ability to perform "disinterested conceptual

See LETTERS, p. 5

# HATCHET

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# Sklar, Goldstein Defend McGovernites

analysis." I see no reason to refuse to grant students credit for acquiring some practical experience which can serve as a check on the veracity of that analysis.

I have long been under the impression that one legitimate function of the teacher and scholar is to provide frameworks which expand the student's ability to reflect upon his own and other's position or actions in society. What we have with Service-Learning is an opportunity to confront the problem of whether what we teach is ever seen by the student as more than a classroom exercise, to be practiced there and left there. Service-Learning can test a student's ability to apply, reject or reformulate abstract concepts.

I do not pretend that every subject matter lends itself to a here and now examination of the integration of practice and theory. Where it does, as I feel is the case with parts of my discipline, I think that we should award credit to encourage students to get out and work as well as sit in a classroom.

Rachel Jane Keith  
Inst., Dept. of Political Science

## Falsely Accused

Well folks, it looks like YAF is at it again. YAF has again perverted student interest this time with an attack on McGovern campus leaders. As always, their arguments are utterly ridiculous. Mr. Silverstein makes two charges against us in his recent letter. He quotes the Statement On Student Rights and Responsibilities which prohibits using university mailing address for soliciting political funds and prohibits use of university duplicating machines, computers or other equipment. He claims this was violated by the recent McGovern ad in the Hatchet. The only problem with YAF criticism is that no university mailing address was used and we didn't use university equipment. All we did was tell people where we could be reached.

I don't write to answer these isolated charges, but to show a pattern of YAF activity which has comforted university administrators while selling out student interests. The YAF suit seeking a refund for classes missed during the 1970 strike was rejected by the court, but Dr. Elliott and his kind repeatedly cite this as a reason to act against student interest. Last year YAF formed a front group to fight PIRG. YAF recently released a paper claiming credit for defeating PIRG. All this despite the fact that the vast majority of students support PIRG. It permits the administrators to claim that many students don't want PIRG. They had tried to lean on YAF while doing everything in their power to give PIRG a hard time. Something is wrong when a couple of dozen members of an extremist organization can so influence school policy.

We ask the administration to refrain from bowing to YAF's every wish or to consider them representative of student opinion. We also

suggest an investigation into the excess influence of YAF on campus. With these actions and an enlightened administration, student opinion may finally mean something.

Barry Goldstein

GW Students for McGovern  
Chairman, Political  
Affairs Committee

## YAF Wrong

No, dear Mr. Silverstein, you have accused me falsely. I did not use The Program Board office as a mailing address or for soliciting endorsement of a candidate-only as the only place to contact me during the day, (I spend a minimum of 5 hours per day in the office). Please don't criticize till you know the facts sir. Thank you.

Scott Sklar, chairman  
Program Board

## A Puff Piece?

I became a bit irked when I see a puff piece as the Common Cause story (Oct. 16) boasting the virtues of an organization; inviting volunteers and being pawned off on me as a legitimate news story.

What kind of journalism is that supposed to be?

On top of that, author Ann A. Carroll, a volunteer herself, offers few details, if any, to show how CC "focuses on those issues that will promote citizen awareness of the actions and decision of their representatives..." She does list some activities any one of a number of social groups could claim success for.

I'd expect to read that kind of stuff in a promotion piece or in a newsletter of Common Cause, but not in a

newspaper.

I do not challenge the virtues of Common Cause, but I do expect more responsible reporting from Hatchet. Only last week a staffer told me the newspaper was "one of the last voices of the students" at GWU, and had to rely principally on advertising for revenue. If that's the case, I would suggest Hatchet's next step toward responsible journalism might be to charge Common Cause the appropriate advertising rate for the use of that space.

F. Michael Maloof

(Ed. Note: The "puff piece" on Common Cause, run on the op-ed page of the Hatchet, was a private expression of opinion by a former GW student. Columns in the Hatchet, as in most newspapers, are printed with

the viewpoint of the columnist, as clearly explained in the masthead of the Hatchet. (Page Four.)

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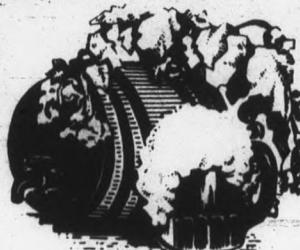
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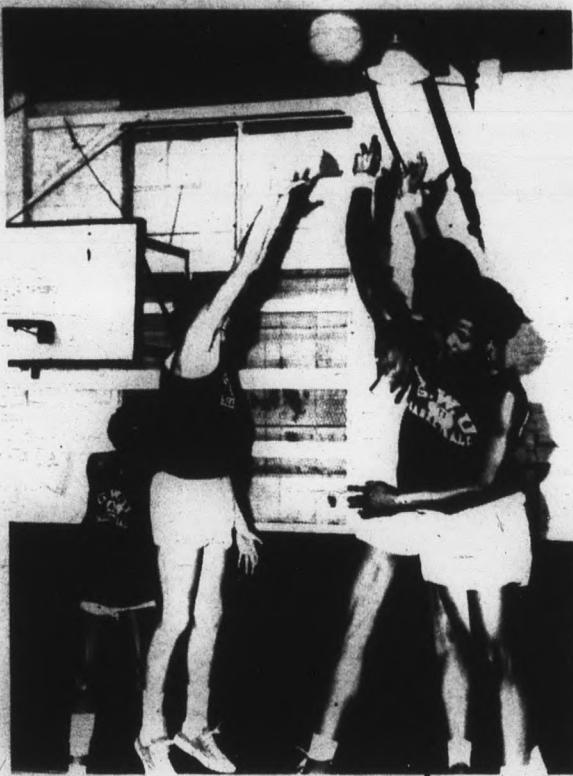
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Although it is only the second week of varsity basketball practice, it appears as if the players are going at full steam. In action from yesterday's scrimmage, Ned Riddle (2nd from left) and Keith Morris (far right) try to prevent Randy Smith (2nd from right) from completing a pass to Clyde Burwell (far left).

photo by Kevin Williams

## IM Notes, Football Scores

Tight division races and the need to resolve them has necessitated a change in this weekend's Intramural football schedule. Any team that has not been notified of the changes should contact the IM Department at 676-6251.

This is the last week of regular division play. Next

weekend the winners of the five B league divisions will play to determine the B League championship.

Here is how the division races look going into this weekend's action.

Delta Tau Delta leads the

A league with a 4-1 record.

The Deltas are schedule to

## GM Kicks Buff 3-2

In one of its most disappointing performances of the season, the GW soccer team lost to visiting George Mason Wednesday 3-2 in double overtime.

The Colonials frustration was partly a result of GM scoring the winning goal with a minute left in the second overtime. If George Mason had not scored the game would have ended in a 2-2 tie.

The Buffs are now 2-5-2 with three games remaining. GW will visit D.C. Teacher's Friday afternoon. The hosts are not known for their soccer prowess and afford the Buff an excellent opportunity to get back on the winning track.

The prospects for a .500 season are now very dim. Even if the Colonials beat D.C. Teacher's and Baltimore Nov. 1 they would

have to beat powerful Maryland in the Nov. 9 season finale to reach .500.

George Mason scored first Wednesday. The Buff offense did not get moving until the second half so GM held a 1-0 halftime lead.

GW tied it in the second half when junior Joe Koka scored, assisted by sophomore Ken Garber. However, George Mason capitalized on a Buff defensive mishap and regained the lead 2-1.

GW came back to tie the score when senior John Neuman scored on a pass from freshman John Fellas. The score remained 2-2 through the end of regulation play and the first overtime and until the final minute.

The game saw the return of Derya Yavalar, a mainstay on the Buff offense, who had been out with a broken toe.

## sports

### Battle: GW Team Leader

When the 1972 varsity basketball team voted last year for the most valuable player, one question dominated: who turned a 1-10 first half team into a 10-4 second half squad? The answer was unanimously Mike Battle, a 6-7 220 pound

by Robbie Austin

forward. Undoubtedly Battle's leadership will once again be



Mike Battle

### Oarsmen Win Two

The Colonial crew won two of three races in their opening fall meet last Saturday against Washington College in Chestertown, Md. After the Colonial JV were defeated, the GW lightweights tied a course record on their way to victory. The Buff heavyweight boat then capped off the afternoon with a come-from-behind victory.

The B league Western Division also has a crowd at the top. Deltas, TKE, and SPE, all 4-1, will play off to decide this race.

The Mrs. Pal Memorial football squad (MPMFS), has won the B league Canadian Division.

In other IM news, there will be a meeting of all IM representatives and others interested Tuesday, Oct. 31 at 12:30 p.m. in the IM Dept., 2025 H Street to discuss basketball rosters and scheduling.

instrumental in the success of the upcoming season.

Now a senior and the varsity captain, Battle offers a pleasant contrast to the highly touted "stars" of past GW teams. The Cincinnati native is a believer in hard work and possesses that rare attribute - humility. "I realize what it takes to perform well and just showing up for practice is not my idea of it."

Showing only spurts of excellence in the first 11 games last year, Mike developed into GW's leading rebounder and second top scorer in the season's second half.

"I stopped playing a role and started playing basketball," was Battle's explanation of the reversal. "Basketball is a lot like life in microcosm. Anything you work on hard and long enough will show results."

Battle averaged 15 points per game last season and led the Buff off the boards with 9.5 rebounds per game. Only once in the last 16 games of the 1971-72 campaign did he fail to score in double figures.

Varsity coach Carl Sloane expects Mike to be the team's most "consistent and reliable rebounder." Sloane also hailed Battle's leadership qualities as "an important asset to the team."

Having the most varsity experience and facing the possibility of playing with at least three sophomores, the two year letterman does not feel any added pressure. "I'm just trying to be the best player I can."

### Netmen Relinquish Title in DC Turney

The GW tennis team competed last week in the D.C. Intercollegiate Tennis Tournament at American University, but failed to retain the title they captured a year ago.

by Andrew H. Kulak

The Buff, under coach Pierce Kelley, gained only three points in their second place finish behind Maryland. Tied with the Colonials in second place were Navy and American.

GW entered four players in the tournament. Michael Friedman and Edward Kahn played doubles, while Sandy Schwartz and Marty Hublitz competed in the singles. Two victories by senior captain Schwartz and another singles victory by Hublitz accounted for all the Buff points.

Despite the loss, coach Kelley remained optimistic about the team and commented on their first performance of the season: "They were close matches. There were three good matches that we could have won, but didn't. The players put all out."

Kelley continued by explaining the losses of the doubles team. "Michael (Friedman) and Edward (Kahn) had not practiced together, and it was our first competition of the year."

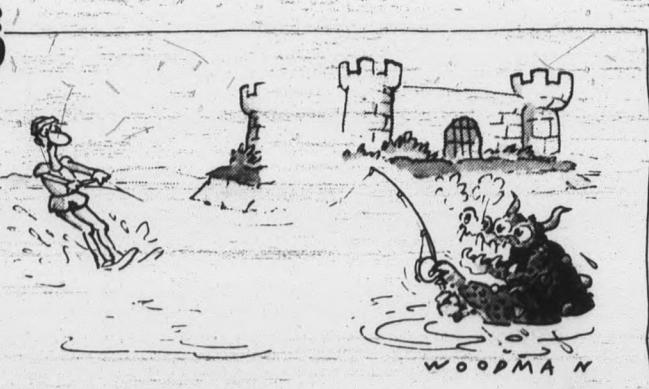
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## Back Alley Offering

## 'Tenth of an Inch,' An Exercise in Zen

**Clover Carroll**

'Do you see this scroll? It is yards long, and it is difficult. I have read and studied it, and hundreds of others like it; I have clawed my way through all the Sutras, over 1600 texts in all; I have spent a lifetime searching for the truth. And now, at last, I have become master of the most profound knowledge in the universe: I am an ignorant man!'

This paraphrase of the opening lines of *A Tenth of an Inch Makes the Difference*, a matched pair of one-act Zen plays by Rolf Forsberg playing through November 19 at the Back Alley Theater (1365 Kennedy, N.W., student price \$2), might give you a feeling of the clarity and simplicity with which Forsberg attempts to give us a glimpse at the basic character and beliefs of Zen Buddhism. Using ancient Japanese and

Indian folk or religious allegories as his base (I do wish the program had given some background on the plays themselves), he has produced two graceful sketches which even the child that the Westerner must be in the face of the complexities of Eastern philosophy is capable of understanding.

The tragic Gotami the Frail and its companion comedy Kendo, like Japanese brush-stroke painting, manage to convey, by example, a skeletal outline of the Zen outlook (which constitutes much more than a religion, encompassing theories of art and education as well as a guide to personal enlightenment). The typically Eastern humor or irony, surprise and riddle running through both pieces made the lesson particularly pleasant to take, keeping the audience laughing and their attention

trapped throughout. My only criticism of the plays regards their length. Rather than adhering to the Zen principle of utmost economy in communication, Forsberg attempts to lead his audience along the same long-pathway of suffering that his characters experience (along the same lines as a fifty-page short story about a nightmare which actually creates one for the reader). This is impossible; a playwright can give the impression of passing time and monotony, but at bottom the audience must grasp his message intellectually. I felt this could have been achieved in more compact form.

Back Alley's production of *A Tenth of an Inch* is impressive. The excellence of John Wentworth's direction is apparent in his skillful handling of movement in a limited space, his imaginative use of the unwieldy pillars

which obstruct large areas of the stage, and his casting. The clearly superior actor and actress of the company are cast in the two leading roles: Renee Johnson as Gotami and Yardley Von as Matajuro (the youth learning Kendo). Impressed with Von in his walk-on Prologue part, I was pleased when he turned up as the lead in Kendo; anyone will enjoy watching the

fantastic athletics he goes through in dodging his Master's blows. Both leads invest the amount of energy necessary to create the image of life on stage, and capture something of the humble Eastern manner. Kathy Ward as the Japanese mother and again as the desperate, bereft woman of passion in *Gotami*, also gave very believable performances. Clayton Anderson, in the leading roles of Merchant and Master Swordsman, was competent but distinctly un-Eastern. The

Ultra-simplicity of costumes and set designs is fashionable today as well as appropriate to the simplicity of Zen life style and thought; I failed to see, however, why a *doll* wrapped in cloth would not have served as well as a flat board wrapped in cloth to represent a baby, or why in a Japanese setting one woman was wearing a Chinese sheath.

These, and what seemed to be the only flaws in a very natural and personal theater experience. The Back Alley theater represents a refreshing direction in Washington theater: it is committed to better community relations, communication between the classes, and professional-level presentation of radical and educational drama. The company did a fine job in this case - I left feeling stimulated, spiritually fortified, and content.

## 'Total Eclipse' Paints Portrait of Two Poets

Mona Wasserman

Individuals relate to each other in mysterious ways. Ideally, when two people become involved with each other they illuminate each other's world with equal intensity. Unfortunately this rarely happens.

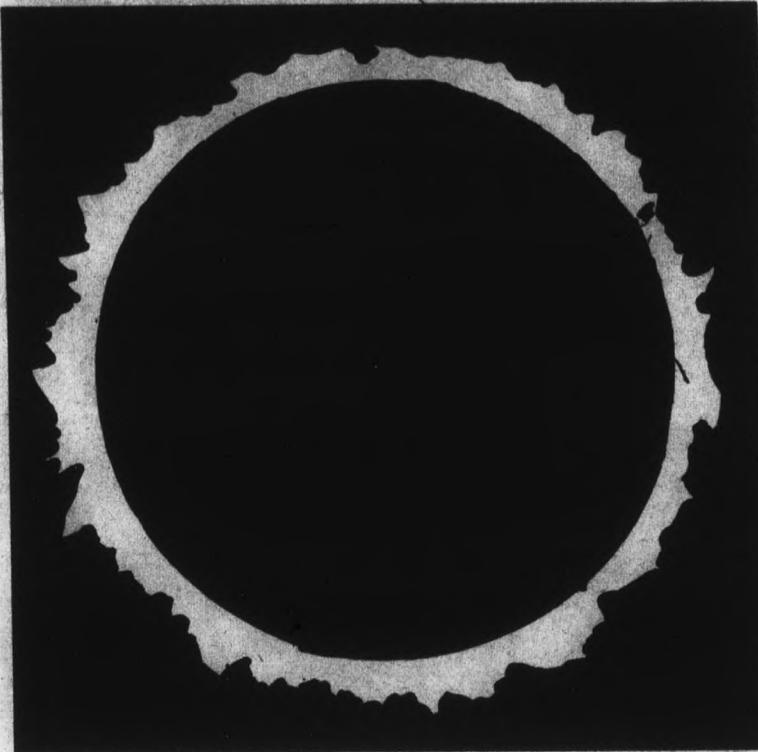
In Christopher Hampton's play *Total Eclipse*, two men stand together. One is young and creative, filled with revolutionary energy. The other is tired, burnt out, lacking any inspiration to live. He revolves around the younger, becoming dependent upon him as a life source. Even after they leave each other, the older man exists on his memories of the younger - even after the younger is dead.

This is the factual story of the homosexual relationship of the French symbolist poets Paul Verlaine and Arthur Rimbaud. They meet when Rimbaud is sixteen years old

and beginning to write his best poetry. Verlaine is middle aged and producing little work. He immediately becomes attracted to the spontaneity and the genius of Rimbaud. Throughout their three year relationship the weaknesses of Verlaine become more apparent. Finally he shoots Rimbaud, slightly wounding him, as the youth is attempting to leave him.

The main action has other involvements. Verlaine is obsessively attached to a wife he does not love, and she is attached to her excessively bourgeois parents whom her husband despises. The whole artistic climate of late nineteenth century France is inferred with a backdrop of other artists. But essentially the movement of the play is towards the "total eclipse", the moment when Verlaine's life will end, and he will be able to rest his memory of Rimbaud.

(See *ECLIPSE*, p.7)



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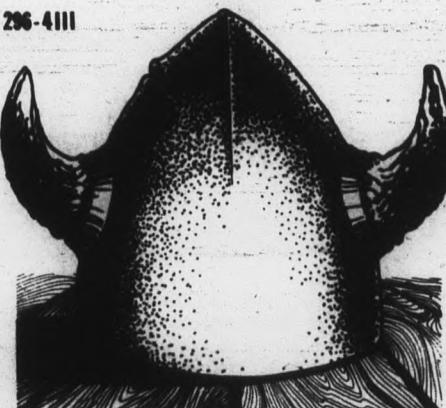
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## 'Sounder' Depicts Life of Share-Cropper Family

Mona Wasserman

Is it possible that publicity can make a movie great? It's frightening to think so. But Robert Radnitz's new film *Sounder* is attracting attention simply because it's been given

so much exposure. People are clamoring for tickets at the Fine Arts Theater and the promoters claim that the movie is a classic. A few respected critics have agreed with this accolade. That is what is especially amazing.

*Sounder* is a pleasant move. The *Taj Mahal* soundtrack lends a delightful casual mood to the happy sequences of the film, and the natural, lush greenery of the South provides a pretty setting. The acting is fine. Cicely Tyson is naturalistic, unflashy about her deep and sincere show. Paul Winfield is polished and professional but less heart-warming. Kevin Hooks somehow doesn't

contribute to the emotive quality of the performances; his character is touching because of the situations he's involved in, but he doesn't respond to his part as a child would.

The plot is based on a story that is cliché inspiring. A family is held together in a loving, dependent unit in order to withstand the terrible pressures of their situation. Or, more romantically, a loving family can survive despite the unbearable pressures of their situation. The family is starving, their clothing is thread-bare; it is 1930 and as black share-croppers they are not treated with the basic rights of American citizens, and yet they find great joy playing the great American game of baseball. And then, in desperation, because his children are starving, the Hooks somehow doesn't

(See *Sounder*, p.7)



An Antique Car and Toy Show is being displayed in the third floor gallery of the center through Sunday October 29.

photos by M. J. Babushkin

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# A Balletomane's Dream . . . National, ABT, GW



NATIONAL BALLET COMPANY

Charles Venin

I have watched Washington's National Ballet for the past four years. It has been a moving, educational experience seeing the company grow and change from a good regional company to an excellent national one. Last weekend the National opened its season at the Kennedy Center Opera House, and I have never been so excited about or pleased with the company.

Four selections were offered Sunday evening, two of them premieres. Ben Stevenson, co-director of the National, introduced his Bartok Concerto to Washington audiences and it is dynamic. Choreographed in three movements, Concerto ranks with Ballanchine's Concerto Barocco in its strength and cleanliness of form and company director Frederic Franklin's Dance Brillante in its magnificent power and precision.

Dennis Poole, who joined the National last year, is a welcomed addition to the company and helps alleviate many problems the Ballet encountered when it lost Desmond Kelly. Poole danced with the strength and stage presence of a danseur noble in Bartok Concerto and partnered Susan Loehr.

Making its United States premiere was "Harlequinade pas De Deux", also a Stevenson invention. Choreographed for the Varna competition, this work shows the best of Christine Knoblauch and Kirk Peterson who danced the ballet with vigor and grace. With these two entries, Stevenson proves just what a great asset he is to the company, for he has brought new ideas and new direction to the National.

Also on the program was Frederic Franklin's version of Folke's "Les Sylphides." Every time I have seen the National do this ballet, it has been horrible, and this performance was no exception. Grafted, it is a very demanding ballet not only for the principals, but for the corps as well. The National does not have a strong enough corps to sustain the grace and fluidity necessary to "Les Sylphides," and there is, to me, nothing more distracting to the eye than an uneven line of dancers. I am all for scrapping this one on the upcoming programs so that the National can concentrate on the other ballets they do much better.

Rounding out the offerings was "Jungle" choreographed by Rudi van Dantzig. The program notes tell about the ballet: "The world of humans: a jungle of different ideals, different temperaments, and different colours; of characters living in circumstances which differ like day and night." It is a clever ballet in which dancers swing on swings, climb in trees, and fight among each other for survival. Choreographed to the moog-synthesizer-like music of Hank Badings, the ballet is very modern, leaning heavily toward Merce Cunningham's type of dance.

Other than the marring effects of "Les Sylphides," Sunday's program was perfect. The costumes and scenery were pleasing and never detracted from the dancers. And, I must say "bravo" to principal conductor, Ottavio deRosa. The orchestra played extremely well; the brasses were sharp, the strings melodious and full, and never once did the music outstep its limits and invade upon the visual concentration of the audience.

The National returns to the Opera House on December 8 with Sleeping Beauty for a three day run. I suggest the December 9 program which features Danse Brillante, Tribute, and Bartok Concerto.

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# GW Experimental Dance



AMERICAN BALLET THEATRE

## Jan Heissinger

In the first night of their present engagement at Kennedy Center, the American Ballet Theatre presented a program, well varied in mood and style.

In "Les Sylphides," the company displayed a delicacy, balance and coordination which is essential to the work. Ivan Nagy, in the lead male role, danced with a convincing energy and virtuosity.

"Pillar of Fire," a ballet by Antony Tudor set in the early twentieth century, did not seem to live up to the tension and tortuousness promised by its beginning moments. Although all dancing was competent, and in the case of the principal dancer, Sallie Wilson, quite beautifully expressive; dramatic intensity was neither developed nor sustained to its full potential.

It was a wonderful and also disappointing experience. One intriguing element of this ballet was that of the expressionistic distortion conveyed in the character and dancing of the heroine, Hagar (Sallie Wilson). The effective lighting and costuming by Jean Rosenthal and Joe Mielziner suggested a brooding Victorianism.

Michel Fokine's fey antique, "Le Spectre de la Rose," was the brief highlight of the evening.

A young girl returns from a ball and dreams that she is dancing with the rose she has worn. The spirit of the rose was danced by a sprightly Paolo Bortuluzzi, a dancer of amazing strength and dramatic intuition. Eleanor D'Antuono was a charming somnambulist and Bakst's costumes added to the fancifulness of the ballet.

"Fancy Free," a 1944 ballet by Jerome Robbins, was a departure from the fantasy and drama of the preceding dances. It is concerned with the adventures of three antic sailors on shore leave in an American city. This was a chance for John Prinz, Michael Smuin and Terry Orr, as the three, to not display only some excellent dancing but some fine comedy as well. The choreography is loose, fun and whimsical, and has room for three caricatured "broads" who prance and flirt in convincing forties' style.

At moments, this dance seems to extend itself too long, and the situation may even be a little too tired out, but over all a successful happy-go-lucky mood was sustained.

The American Ballet Theatre will be appearing at the Kennedy Center Opera House through November 5th.

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## HILLEL PRESENTS:

Josi Almog,  
Shaliach Cultural Emissary,  
Jerusalem, Israel

TOPIC:  
"An Israeli looks at  
the American Jewish Scene"

Friday, October 27, 1972  
12 noon  
2129 F Street, N.W.  
Luncheon to be served

## DR. WERNHER VON BRAUN

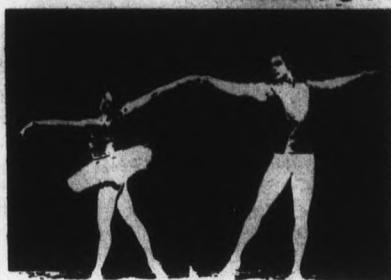
MONDAY, OCTOBER 30  
at 8:00 P.M.

in  
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21st & H Street

The George Washington University

Sponsored by The Engineer Alumni Association and The School of Engineering and Applied Science

introduce-5



The GW Dance Department presents its first program of the season tomorrow at 8:00 p.m. in the University Center Theatre.

The program features "improvisation for 12" choreographed by dance faculty member Maida Withers, "metronome" by John Bailey, "quartet with tape" directed by faculty member Emily Wadhams and "lines" composed by JoAnne Sellars.



GW DANCE COMPANY

photo by M. J. Babushkin



The Eagle Has Landed

Alumni, faculty, students and their guests are welcome to attend this special presentation.

Tickets will not be issued but you are requested to notify the Alumni Office at 678-6435 if you plan to attend.

—interlude.

# Arthur Miller's 'Creation' Needs Re-creating

Charles Venin

Arthur Miller's *CREATION OF THE WORLD AND OTHER BUSINESS*, currently at the Kennedy Center's Eisenhower Theater, has received its share of bad reviews and, having seen last Sunday's preview performance, I fully understand why. The play does not come up to Miller's standards and is simply not a good play.

Perhaps Miller is slipping, perhaps his genius is tiring but it is inconceivable that the same mind that produced *DEATH OF A SALESMAN*

and *THE CRUCIBLE* could generate a play so lacking in power and direction.

*Creation*, as the title suggests, deals with the making of Adam (Bob Dishy) and Eve (Susan Batson), their short-lived episode in the Garden, their fall, exile and subsequent life after the birth of their two sons, Cain (Barry Primus) and Abel (Mark Lamos). It is a worthy subject and has been dealt with very well prior to Miller—Milton is an excellent example. However, Miller's interpretation does not work.

The play is a comedy—but there are only about 12 lines which are truly funny and deserving of a laugh and the majority of these deal with sex. For instance, Lucifer (Hal Holbrook), trying to tempt Adam and Eve into the pleasures of the flesh, asks Adam if he knows what it (Adam's penis) is for. Eve answers him with, "He pees with it." But the comedy is not sustained, and one can easily become bored with the long, dry intervals.

Hence, I am sure that before *Creation* reaches Broadway, a lot of the play will be trimmed away to produce a more effective and enjoyable comedy.

The problems with the acting result not from bad

actors but from a bad play. and out of his role as the Lord, breaking the continuity any part should rightfully have.

The set, designed by Boris Aronson, is innovative and appealing. There are no changes in scenery, so Aronson had to design a set which would be fitting for Eden, Heaven, and the desert.

I would not recommend the play just now. My advice is to wait until it can be further polished, for there is, under all the faults, a very respectable foundation which could, given time and imagination, work well. But one wonders if Arthur Miller has enough time and imagination left to recreate *Creation* before it leaves the Kennedy Center.

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—COE, Washington Post.



## Senior Prom.

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An original musical comedy that brings you back to the time when Elvis was king, girls wore bobby sox, rock and roll songs went "Shoo-bee-doo-bee-Bop! Bop! guys wore "Snap Jacks" shoes and ducktail haircuts, and St. Pulaski's High School had its 1957 Senior Prom.

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"An exquisite Swedish film! Max Von Sydow and Liv Ullmann are outstanding!"

— Judith Crist,  
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"A bursting, resonant film, *The Emigrants* has reverberations."

— Pauline Kael,  
The New Yorker

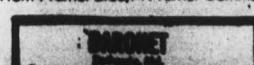
"It is a surpassing piece of filmmaking, a powerful recapturing of a great tide in history!"

— Charles Champlin,  
L.A. Times



## Max von Sydow · Liv Ullmann The Emigrants

Screenplay by Jan Troell and Bengt Forslund. From a novel by Vilhelm Moberg. Produced by Bengt Forslund. Directed by Jan Troell. Technicolor® English subtitles. A Svensk Filmindustri Production. From Warner Bros. A Warner Communications Company. PG



## Moodies Exhibit Live Excellence

David Leaf

The Moody Blues, the magical, meaningful rock group, amazed a capacity Civic Center crowd in Baltimore, Sunday night with their ability to reproduce their fascinating and complex sound in person.

The chief reason for their fantastic reproduction in a live appearance is Mike Pinder's use of an instrument called, a mellotron. The mellotron utilizes electronics in making sounds which resemble the string section of an orchestra. With this instrument, Pinder makes the group on stage a symphony, helping achieve a full sound that is as close to perfect reproduction of records as

almost any group has sounded so much like the album that it was achieved.

The Moodies hauntingly-beautiful songs give them a repertoire that is rivaled by few groups.

The highlight of the night for most of the audience was their rendition of "Nights in White Satin," a song first released five years ago which has just become a hit single.

For real Moody Blues freaks, the best part of the show may have been the performance of the sequence of songs from their album, "On the Threshold of a Dream." They started with "Are You Sitting Comfortably" and progressed through "The Dream" and "Have You Heard." They

sounded so much like the album that it was frighteningly inhuman and earned them a huge ovation.

Pinder, Justin Hayward, Ray Thomas, John Lodge, and Graeme Edge comprise this rock symphony. The first four are extremely talented vocalists and songwriters.

The group took turns singing each other's songs. While the writer of the song sang lead, the other three would harmonize to create the sound that is unique, unusual, and unparalleled in rock music. They performed all their hits, starting the concert with "Story in Your Eyes," ending with "Question" and encoring with "Ride My See-Saw."

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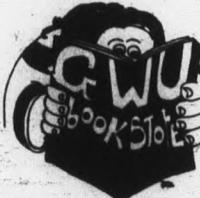
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## total eclipse from page two

This is a fine play. Young, British Hampton neither sensationalized or intellectualized his basic material to make it work. He simply dramatizes an interesting human story. The play retains a balance between provoking thought and well paced action that really involves the viewer.

The acting of Armand Assante (Rimbaud) and Peter Vogt (Verlaine) is also fine. Assante becomes totally absorbed in his role. His tone is simultaneously haughty and sensitive. Every gesture, every grimace is infused into a total portrait. Vogt accomplishes the feat of becoming a totally snivelling and pathetic character by the end of the play. And yet, when he is

first introduced to us he is seem choreographed. Changes in lighting and the scene effectively prepare the audience for changes in mood.

The play is produced by the Folger Theater Group in the Folger Library Theatre (201 E Capital St.). The small house is Elizabethian in design and a delightful environment for theater-going. Total Eclipse is running to November 12.

father (Paul Winfield) steals a piece of meat and, (without any sympathy) is condemned to a hard labor camp (the old Les Miserables story). His emaciated wife (Cicely Tyson) and three young children are left to work the fields or perish. The story goes on in this manner.

The thing most striking about the movie is the innocence with which it depicts life. The pastoral backdrop is reminiscent of the Garden of Eden. We see much of the movie through the eyes of Kevin Hooks. The young eldest son isn't accustomed to injustice, and

is still young enough to become involved in the physical beauty of the woods and fields which surround his family's shack. The family itself is depicted with this innocence. Their love overcomes all bitterness and struggle, their love makes them a stereotypical universal

every family.

Sounder is a pleasant movie particularly good for younger people, but then again, if something is really good for young people it will be just as good for older people. Sounder doesn't carry this weight.

## new group

The Cultural Arts Committee of the Program Board is sponsoring a new activity to give non-drama major students a greater opportunity to actively participate in the theater.

Robert Cohen, the founder of the organization, initially plans to present three one act plays: a comedy, a drama and an experimental.

The group will be run entirely by students, and

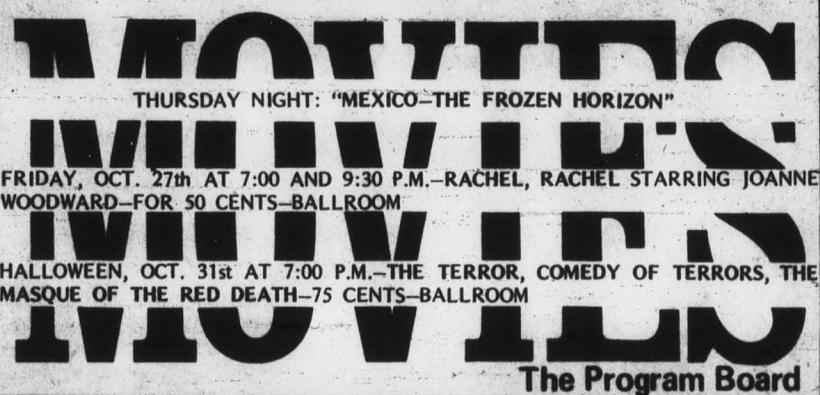
auditions will be restricted to members of the University community and their families.

Each prospective director will choose his play. He will be required to submit a report of production plans to

The group is being supported by funds from the "Happy Birthday Wanda June" profits of the Program Board.

For those interested, the group meets tonight at 8:30 in the Program Board Office.

## sounder from page three



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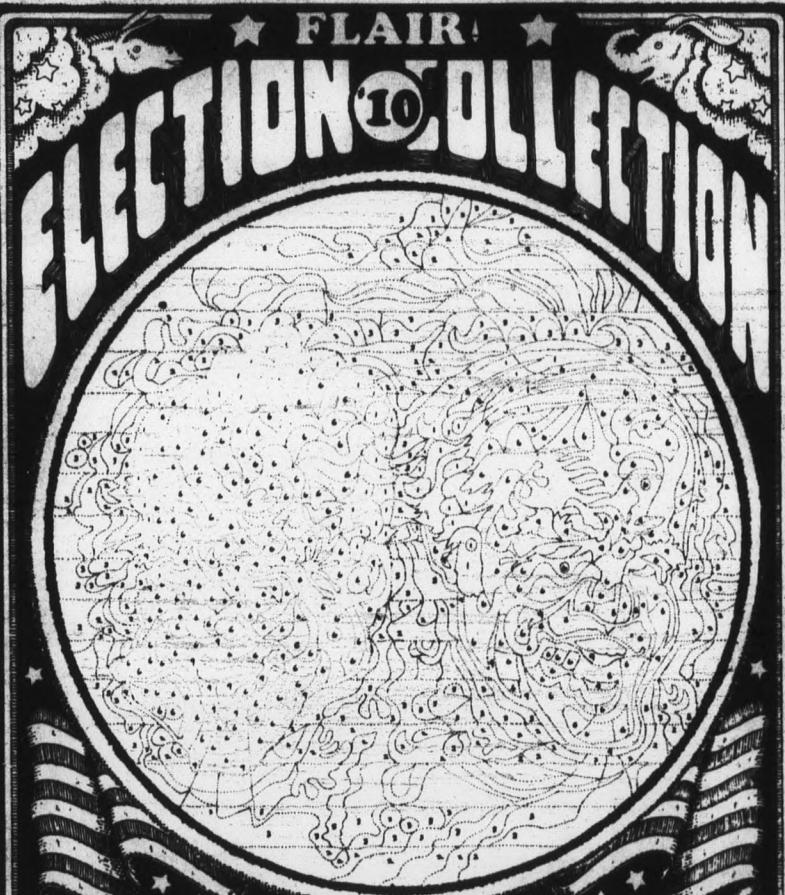
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3. Congratulations! You have created a genuine full color reproduction of the Dick and George Show. Stay tuned and watch as this soul searching drama unfolds. And if you're 18 or older, get your act together and vote November 7. (Don't forget to ask about Flair's running mate, the Flair Hot Liner.)



**When this 25-year-old researcher wanted to investigate a possible cancer treatment, we gave him the go-ahead.**

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nology, and gave him the go-ahead. He built two half-billion watt laser systems, one of which Kodak has donated to the National Institute of Health.

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